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## FOREIGN NATIONS AT THE WORLD'S FAIR.

JAPAN, BY HIS EXCELLENCY, THE JAPANESE MINISTER AT  
WASHINGTON, GOZO TATENO ; ITALY, BY AUGUSTUS  
O. BOURN, CONSUL-GENERAL AT ROME.

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### I.—JAPAN.

THE interest in the World's Columbian Exposition which foreign nations have so generally shown is cordially shared in Japan. Other countries have more extensive commercial relations with the United States, and all European nations are more closely identified with the historical event which the Exposition is designed to commemorate, but none, I may venture to say, will join more heartily than Japan in the endeavor to make the undertaking a success.

The importance of the Exposition itself and the magnificent scale upon which it has been planned, would naturally excite feelings of this kind, but, apart from this, there is another sentiment involved which causes the Japanese Government and the Japanese people to look with especial friendliness upon such an enterprise when inaugurated by the United States.

From one point of view international Expositions may be regarded as a growth of modern civilization, designed, in part at least, to bring the nations of the earth into closer communion with each other. Their purely utilitarian uses may overshadow this fundamental purpose, but the fact remains that the promotion of commercial intercourse and the enhancement of mercantile profits are not their only, or their most important, object.

To the Japanese people, in their present condition, this is the view which naturally suggests itself first. We think that the enlargement of old, and the opening of new channels of trade are to be desired, but we deem it even more desirable that the world should gain a more accurate and comprehensive knowledge of our

country, its history, its progress, and its aspirations. Any occasion, therefore, which will bring Japan into closer touch with other nations is welcome to us, and most of all so when the opportunity is offered by a country whose government and people have always displayed a sincere and kindly interest in our welfare.

Japan is by no means a novice as regards international Expositions. We have participated—I think I may say with credit—in every important Exposition which has been held during the past twenty years. We have had, besides, several Expositions of our own, national, it is true, and therefore limited in scope, but not devoid of notably beneficial results. Japan will consequently participate in the Columbian Exposition with an accurate knowledge of the advantages which should accrue to her people from this opportunity to show to the world their true condition, social and political, as well as the manner in which they are maintaining the reputation they have gained in certain branches of art and industry.

As I have already intimated, apart from any benefit to themselves, my countrymen will take peculiar pleasure in adding, however little it may be, to the success of an enterprise in which the United States is so deeply interested. It might perhaps be out of place for me to dwell too minutely upon this branch of the subject, but I violate no confidence when I speak of the appreciation which Japan entertains for the friendship uniformly shown to her by the United States. The notable manifestations of that friendship are a part of current history; they have created in the minds of the Japanese people a feeling of confidence and esteem which will gladly find expression on every suitable occasion.

The unique experience through which Japan has passed during the past thirty years is known to all. But the trials to which she has been subjected, and the obstacles she has had to overcome in the path of progress she has chosen for herself, are not so generally understood or appreciated. Casual observers are inclined to regard the picturesque rather than the practical side of her history.

The experience of a nation suddenly emerging from the isolation of centuries into the noonday glare of the nineteenth century undoubtedly presents picturesque features. To a people so situated, however, ambitious and self-respecting, not ashamed of

their ancient civilization, but eager to secure the benefits of modern progress, and, above all, determined to maintain their national prestige, the situation is one of stern reality. They cannot live in the past, and, if they have a high ideal, they must perform in decades what it has taken other nations centuries to accomplish.

Such was the task which the circumstances of her situation forced upon Japan, and it may be said without boastfulness that she has thus far attained a measure of success in its performance of which she has no reason to be ashamed. Her path has not always been an easy or a pleasant one, but she has been fortunate in many things, in none more so than in the friendship of her powerful neighbor, the United States, who was the first to bring her into intimate intercourse with other nations, and who has never been unmindful of her aspirations or heedless of her rights.

The manner in which the Japanese Government and people manifested their desire to participate in the Columbian Exposition affords a practical illustration of the sentiment of gratitude which the considerate policy of the United States has aroused. The question was first brought into public notice in March, 1890. The Imperial Diet was then holding its first session, the initial essay of the Empire in parliamentary government. There had been friction between the legislative and executive branches of the Government, as was but natural at the outset of a change of such momentous importance.

The Diet's powers as regards the National Budget are considerable, and there had been a determined effort to curtail the public expenditures. Under the circumstances, no suggestion was less likely to meet with approval than the proposal to expend a large sum of money in an entirely new direction. Yet it was while these conditions prevailed that the Diet voluntarily proposed to the Cabinet that provision should be made for Japan's participation in the Columbian Exposition. The proposal was accompanied by an intimation that the Diet was prepared to immediately appropriate whatever sum might be necessary for the purpose.

The proposal was cordially welcomed by the executive branch of the Government, for it was evident that whatever differences of opinion there might be concerning questions of domestic policy, all parties were agreed upon this subject. Nor can there be any doubt as regards the specific ground upon which this una-

nimity of opinion rested. Every Japanese, whether in public or private station, naturally desired that Japan should be worthily represented at the World's Fair. But sentiments of self-respect and self-interest apart, there was an evident consensus of opinion that this was a suitable opportunity for the manifestation of the high estimation in which Japan holds her relations with the United States. This was the sentiment expressed by the Ministry, by the Diet, and in the public press.

When the proposal was made, in March, 1890, to appropriate the amount necessary to defray the expenses of participating in the Exposition, the official invitation of the United States had just been received, and there was not time, before the adjournment of the Diet, to submit an estimate of the amount which would be required. At the beginning of the next session, however, in November of the same year, a supplementary budget providing for the expenditure of six hundred and thirty thousand yen, or about half a million dollars, was submitted to the Diet, and was passed by both Houses by a practically unanimous vote.

On the 5th of June, 1891, His Majesty the Emperor appointed a commission to take charge of the preparations for Japan's exhibit in the Exposition. It consisted of a President, Vice-President, and five Commissioners, the Minister of Agriculture and Commerce being designated to act *ex-officio* as President, and the other members being gentlemen whose technical knowledge and previous experience fit them for the intelligent discharge of the duties intrusted to the Commission.

By the Imperial decree constituting the Commission an Advisory Council was appointed to assist in preparing the exhibit. In all previous international Expositions the Government has retained exclusive control. The appointment of this Council, which includes among its members a number of manufacturers and merchants, may therefore be regarded as an important departure, especially significant in its recognition of the extent of the popular interest in Japan regarding the Exposition.

In adopting a general plan of action the Commission resolved that the exhibit of Japan, while comprehensive, should be a thoroughly accurate and typical representation of the arts, manufactures, industries, and commerce of the Empire. There is a natural tendency in such enterprises to make the best possible showing, especially as regards industrial and commercial exhibits—to

exhibit goods a little superior in quality. and to affix prices a little lower in amount than the exact market average. The Commission accordingly notified intending exhibitors that they did not wish the exhibits in these classes to be different in any respect from similar articles designed only for domestic use. On the contrary, they desired that the industrial and commercial portion of Japan's exhibit should be nothing more than a truthful reflex of the conditions prevailing in Japan.

The Commission naturally advised a different course in relation to the products of artistic skill. Here the object is to show the best that can be produced, and, on that account, exhibitors were informed that no effort should be spared to prove that Japanese artists retain the reputation they have earned in certain branches of art.

As preparations for the Exposition progressed, it became apparent that the labors of the Commission would be facilitated by the systematic concentration of the work in different parts of the Empire. Local commissions were accordingly appointed in each prefecture, consisting of the governor, local officials, merchants and manufacturers. These commissions were directed to deal with all matters relating to exhibits from their several districts, and to report all essential details to the central Commission.

Notification was also given of the assistance which the Government intends to extend to exhibitors, which includes freight and insurance upon exhibits from the point of shipment to Chicago and return; expenses incurred for storage and insurance in the United States prior to the opening of the Exposition; insurance during the Exposition, and incidental expenses, such as the cost of shelves, showcases, etc. It is safe to assume that no country has undertaken to do more in this respect than Japan.

When the task of preparing for the Exposition was commenced, it was roughly estimated that the weight of the exhibits would amount to one thousand tons, which would have been nearly three times that of the Japanese exhibits sent to Philadelphia in 1876, and to Paris in 1889. But when the catalogues of proposed exhibits were received from the local commissions it was found that they would exceed seven thousand tons weight. The space allotted to Japan in the Exposition and the sum appropriated for expenses

were obviously inadequate for an exhibit of this size, and it became necessary to curtail it in some way. By a system of strict examination, and by the choice of only the best and the most characteristic specimens, the Commission finally succeeded in reducing the weight of the exhibits to about seventeen hundred and fifty tons.

Towards the end of 1891 the Imperial Government sent Commissioner Tejima to the United States for the purpose of making arrangements with the Exposition management in regard to the space to be set apart for Japan in the grounds and buildings. As a result of the agreement arrived at the following allotments of space were made to Japan :

On Wooded Island, in Jackson Park, 40,000 square feet for the exhibition of historical architecture ; in the Building of Manufactures and Liberal Arts, 40,000 square feet ; in the Building of Agriculture, 3,500 square feet ; in the Palace of Fine Arts, 2,850 square feet ; in the Horticultural Building, 4,000 square feet ; in the Building of Forestry, 950 square feet ; in the Building of Mines and Mining, 1,800 square feet ; in the Building of Fish and Fisheries, 1,400 square feet ; in the Midway Plaisance, 50,000 square feet for a bazaar, and 4,000 square feet for a tea house.

The buildings on Wooded Island are unique in design and construction. They are intended to illustrate three different epochs of Japanese architecture, and will be known as the Hō-ōden, or "Phoenix Palace." They will consist of three separate buildings, connected by wide corridors, and so arranged as to possess an air of general architectural unity. The left wing is in the style of the Ashikaga period (about A. D. 1400). The right wing is modelled upon the architecture in vogue during the most prosperous period of the Fujiwara supremacy (about A. D. 1200), while the main hall follows in design the architecture most common at the time when the Tokugawa family had reached the height of its power (about A. D. 1700).

The general ground plan of the buildings is similar to that of one of the most famous historical temples in Japan, the Hō-ōdo (Phoenix Temple) built in the village of Uji eight hundred and forty-two years ago. An effort will be made to have these buildings conform in every detail of construction and ornamentation to their historical models. The interior decoration has been undertaken by the Tokio Art School, and the furniture and works

of art in each building will be selected by the authorities of the Imperial Museum, and will be typical of the different periods to which the buildings, respectively, belong.

It is also proposed to lay out the grounds about the Hō-ōden upon the model of the gardens of the castles of the Daimios, the former territorial nobles of Japan. For this purpose gardeners have been brought from Japan, and have already begun work. Japanese trees and shrubs will be imported, and it is hoped that when the garden is completed it will be a fair sample of the landscape gardening which has been so much admired by visitors to Japan.

The Hō-ōden has been presented to the city of Chicago, and will pass under its control at the close of the Exposition.

The principal exhibits of Japan at the Exposition will be silk, silk fabrics, lacquer, porcelain, bronze, wood carvings, bamboo work, articles made of leather, tea, rice, fish, mineral products, and educational apparatus.

The articles which in Japan it is usual to include under the designation of "fine arts" differ in some respects from the category recognized in the West. The exhibits under that head in the Exposition will, of course, conform to the classification adopted in Japan. They will include gold lacquer, cloisonné, bronzes, paintings, carvings, embroidery, and that kind of painting upon silk and velvet peculiar to Japan, and known as "Yuzen." Inspectors have been appointed in the office of the Commission at Tokio, whose duty it is to closely examine every article offered for exhibition under this classification, and to accept only the best and most truly representative specimens of Japanese art.

The Commission has devoted much time and study to the arrangement and ornamentation of the Japanese sections in the Exposition. They desire to reproduce, as nearly as is possible, the appearance of Japanese environment for the Japanese exhibits. For example, just at the entrance to the Japanese section in the Building of Manufactures and Liberal Arts, a gate will be erected such as is found before all Japanese buildings of any pretension. This gate with its graceful curved roof, supported by four pillars, and with the watchmen's lodges at either side, will be an interesting example of one of the most characteristic types in Japanese architecture. Other gates of simpler design will be placed at the



side of the section. The walls of the Japanese section in the Fine Arts Building will also be constructed and ornamented in a distinctively Japanese style.

A large Japanese building will be erected in the Exposition grounds near Wooded Island by the Tea Merchants' Guild of Japan. The enterprise is a private one, but its promoters do not expect to derive any profit from it. Their object is to familiarize the American public with the best varieties of Japanese tea, and with Japanese methods of preparing it. Several rooms in the building will be especially constructed for the *cha-no-yu*, an ancient tea drinking ceremonial which once ranked as a cult in Japan.

The Japanese bazaar is also a private enterprise, a number of Japanese merchants and manufacturers having formed an association and obtained permission to establish a bazaar in the Exposition grounds. The shops will be built in the Japanese fashion, and an extensive variety of Japanese goods will be offered for sale. The preparations for this enterprise have been made upon a scale which warrants the belief that the display will be very attractive.

When it became known that a women's section had been established in the Exposition a number of Japanese ladies combined to prepare exhibits illustrative of the condition and avocations of Japanese women. Their Majesties the Empress and the Empress Dowager displayed warm interest in the undertaking, and contributed generously to its successful prosecution.

The Association appointed a committee of nineteen to have charge of the work of preparation, which has been carried on industriously and systematically. The space allotted to the Japanese section in the Women's Building at Chicago is necessarily limited, so that the committee has been obliged to exercise the greatest care in choosing specimens of the arts and handicrafts in which Japanese women engage. These include painting, engraving, lace-making, embroidery, the manufacture of porcelain, cloisonné, lacquer, textile fabrics, and the preparation of raw silk. There will be several exhibits from the silk manufactory in the Aoyama Palace, which is under the patronage of Her Majesty the Empress Dowager, and which is conducted entirely by women.

It is the purpose of the Ladies' Association to reproduce within the space at their disposal three fac-similes of the rooms occupied

by noble Japanese ladies in feudal times. All the furniture and fittings will be in keeping, the former having been loaned by ladies belonging to families in which the articles to be loaned have been kept as heirlooms.

With a view to explaining the social and economic status of Japanese women, a book and a statistical pamphlet will be published in the English language, under the auspices of the Ladies' Association. The pamphlet will give, in tabulated form, the statistics of female education and employment, and of philanthropic and charitable enterprises under female supervision. The book will be, as far as possible, a complete review of the position held by women in Japan, their domestic and public status, their religious and educational training, their lives as daughters, wives, and mothers, and their employment in the various arts and industries.

It should be added that the work of the Ladies' Association is independent of Government control, and has been inaugurated, and is being carried on, entirely by themselves.

The foregoing is a necessarily incomplete review of the share which Japan intends to take in the World's Columbian Exposition. Other matters of interest might be mentioned, if the space at command permitted, but I trust I have said enough to show the deep interest which my Government and my countrymen take in the subject, and their determination to make their part of the Exposition a credit to themselves and a tribute worthy of the regard which they entertain for the United States. That they anticipate the happiest results from their efforts in this direction may be taken as a matter of course. They know that they may reasonably hope to show the world that Japan is a country of rich and varied resources, whose people have not lost their love of beauty or their skill in reproducing it in manifold artistic forms; and whose soil and mines and waters produce an abundance of staples for the creation and continuance of a prosperous commerce. But, above all, they hope that what they will do on this occasion will bring them into closer contact with intelligent, thinking people, and will prove that Japan is a country worthy of full fellowship in the family of nations, no longer deserving to labor under the incubus which circumstances forced upon her.

Without challenging the rightfulness of the restrictions which

were imposed upon them when their first treaties were made, the Japanese people feel that the necessity for those restrictions has entirely passed away. The burden which still remains may seem light to others ; to them it is an ever-present reminder of the fact that all they have accomplished is incomplete so long as this unnecessary, incumbering vestige of the past remains. Therefore, it is just that they welcome the Columbian Exposition as one means of proving that they have attained a position worthy of the respect and confidence of other nations.

GOZO TATENO.

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## II.—ITALY.

ALTHOUGH the political events of the past year have brought Italy prominently to the attention of our people, it does not seem to be generally known that our commercial relations with her are more important than with any other European nation except Great Britain, Germany and France.

That these relations are not still more extensive, is to a great extent our own fault. for the Italians not only believe that whatever comes from America is the best that can be produced, but they are perfectly willing to pay us our prices for many of our manufactures that now only reach them through other nations at such an increased cost as to almost prohibit their purchase. On the other hand they thoroughly appreciate the fact that our market is the largest and best in the world, and they are anxious to seize every opportunity to increase their sales to us.

It is therefore very pertinent to ask : What are the possibilities in the way of an exhibit from Italy at the coming Exposition at Chicago, and what will she send us to illustrate her resources ?

Italy can divide with Spain the glory of having furnished the central figure in whose honor the Exposition is to be held. The latter provided Columbus with the means for the voyage of discovery, but Italy was the land of his birth, the home of his boyhood and youth, and inspired him with that spirit of adventure which resulted in the discovery of America. No details can be sent of the place of his birth, but elaborate descriptions and photographs of the house in Genoa in which he passed his boyhood and youth have long since been sent to the managers of the Exposition.

Upon the first announcement of the intended celebration the Italians entered most heartily into the spirit of the project and extensive arrangements were made for the preparation of suitable exhibits. But, as a good proportion of those intending to exhibit cannot do so, owing to the very limited space allotted to Italy, especially in the Fine Arts Department, their ardor has been somewhat dampened. There is no doubt, however, that the small space allotted will be fully and worthily occupied.

The Commissioners who visited Italy last winter were cordially received. They were granted interviews with the King and Queen, and also with the Pope. The Queen partially promised to loan her collection of old laces, which is said to be the finest in the world, and the Pope promised to send a collection from the treasures of the Vatican, to show the interest he took in the success of the undertaking. The Commissioners were also present at several meetings of the most prominent artists of Rome and Florence, and visited the chief manufacturing centres, receiving everywhere assurances of cordial support.

The Government has shown a disposition to coöperate in every possible way to assist exhibitors. Under its direction a central committee has been formed in Rome, with Monteverde, the eminent sculptor, as President, and with auxiliaries in all the chief cities of the kingdom to superintend the collection and forwarding of exhibits. A government transport will convey to New York, free of charge, everything intended for the Exposition. No money, however, had been appropriated to pay the expenses of exhibitors when I left Rome, in August, but the subject was then under favorable consideration.

If those remains of Roman magnificence that attract hundreds of thousands of visitors from every quarter of the world could be bodily transported to the exhibition grounds, or could be faithfully reproduced there in perishable plaster; if we could select from Italy's stores of sculpture and paintings and from her museums of art as we would like, there would be at Chicago such a collection of both ancient and modern works of art as the world has never seen. But it is highly improbable that even a small representation of Italy's ancient remains will be attempted, or that she will intrust to the dangers of an ocean voyage many of her gems of art. For we must not forget that these are among her chief resources, and that to see them visitors from other lands

spend in Italy upwards of one hundred millions of dollars every year. We may look, however, to her artists of to-day for a representation of which any nation might well be proud.

I do not know whether our American artists living in Italy will send their works to the Italian section or not, but if they should, the city of Rome alone could furnish an exhibition of sculpture that neither Italy nor the United States would be ashamed to compare with the collection of any other nation. If Simmons could send a reproduction of his masterpiece, the soldiers' monument at Portland, Me., or those graceful ideals in marble, "Penelope," "the Mother of Moses," or "the Young Medusa"; if Ezekiel could send his magnificent bronze statue of Columbus that is now being cast for Furber's Columbian Building at Chicago, or some of his wonderful portraits in marble; if Greenough, who has long been so favorably known in the United States, could send some of his favorite works in bronze; if Story, the elder, could send some of his well-known works, for which he has gained so great a reputation; if Story, the younger, could send some of the exquisite bas-reliefs that he has recently finished; if we could have a worthy representation of the works of Harnish, who made the Calhoun monument for Charleston, S. C., or of Miss Varney and Miss Hosmer, who are excelled by no other women as sculptors—all of these would worthily supplant the productions of those well-known Roman sculptors who are expected to contribute examples of their work. I must not, however, omit to mention Vedder, or Hazeltine, or Coleman, who maintain with honor the reputation of America, and whose pictures draw throngs of our travelling citizens to their studios.

Italy is essentially an agricultural country, nearly seventy per cent. of her population being directly engaged in agriculture. She is not only practically independent of the rest of the world for her food supply, but her exports are chiefly the product of her soil. These also would, therefore, naturally constitute a representation of her chief resources. Her crops of wheat, corn, rye, barley, oats, and rice are of excellent quality and generally sufficient for her wants, while the olive oil from Lucca is equal to any the world can produce. Wine is abundantly produced in every section, and when well prepared is of excellent quality. In former years, before the disastrous rupture of Italy's reciprocity treaty

with France, a large part of her wines found their way to this country among the best brands of Bordeaux clarets.

She also produces chestnuts, which, with corn and macaroni, are the chief articles of food consumed by the people; hemp, from Bologna, of such fineness and lustre as almost to resemble silk; cocoons and raw silk, which the patient and industrious peasants are so well fitted to raise; flax of excellent quality, which is chiefly spun and woven at home for domestic purposes—for in Italy linen is universally used instead of cotton, and the farmers' wives could display stocks of snowy linen that would excite the envy of any American woman.

Italy exports very largely of oranges and lemons, sulphur, and argol, or crude cream of tartar,—and the bulk of all these is taken by the United States. We also take largely of her cheese, candied citrons, essences, glycerine, gloves and soap, almonds, filberts, pistachio nuts, hazel nuts and walnuts. Her orchards produce apples, pears, figs, peaches, apricots, nectarines, olives and pomegranates. Potatoes and vegetables of every description are universally grown, and in the South the sugar cane and cotton plant flourish. There are also mines of zinc, lead, iron, copper, gold, silver, quicksilver, antimony, alum and coal.

In 1891 nearly 120,000 tons of iron ore were shipped to the United States from the single port of Leghorn. The zinc ore is shipped chiefly to Belgium, whence much of it finds its way to the United States as the best Belgian zinc. The marble quarries of Carrara have been famous from the earliest times and still produce the finest statuary marble to be found in the world. At San Valentino, near Ancona, there are mines of bitumen which is said to be stronger and more durable than the best Trinidad asphalt. At Cagliari, in Sardinia, there are salt-works which have a capacity of about one thousand tons a day.

But it by no means follows that the exhibits from Italy will be confined to sculpture, paintings and the products of the soil. The bulk of her manufactures, it is true, are household industries which never appear prominently to the outside observer. She has her manufactories of cotton, woollen and linen goods, besides iron foundries and ship-yards where there have been built and armed the largest vessels of war in existence. It is, however, in the department of artistic manufactures that we may expect a most interesting exhibit.

Salviati of Venice will establish in the Exposition Buildings a branch of his celebrated manufactory of Venetian glass-ware and mosaics, and other well-known manufacturers will contribute examples of their best products. We shall thus have at Chicago, without doubt, a much finer collection of art examples in that wonderful Venetian glass, which the rest of the world has heretofore failed to imitate, than can be found even in Venice itself—mirrors, chandeliers, table services, and designs for every conceivable purpose of ornament, in variety and richness almost to dazzle the imagination—and mosaics, not small articles of jewelry, but large, elaborate, and elegant pictures. It is not at all improbable that, if sufficient encouragement be given, one or more of these manufacturers may permanently establish themselves in the United States, and thus another new branch of industry be added to our list.

There will also be Florentine mosaics from Florence. One who has formed his conceptions of these mosaics from the small articles that occasionally find their way to our country can have no idea of the elaborate designs which can be wrought by the skilful Florentine artists from the hard pebbles picked up in riverbeds. I have seen at Florence table-tops of wonderful beauty that it had required years of continuous labor to execute.

There will be sent from Venice samples of most exquisite laces; from Florence, Siena and Venice artistically carved furniture; and from Milan furniture inlaid with ivory, in addition to silks, velvets and brocades. From Tuscany we shall have, in almost endless variety contributions of the celebrated Florentine straw braids and manufactures. And then there will be in great variety majolicas, which doubtless are produced in Italy in the greatest perfection. If Genori, who has done so much to restore the ancient fame of Italian porcelain and pottery, should exhibit but a small part of what I have seen in the show rooms of his manufactory near Florence, it would be one of the most attractive corners of the Exposition.

And then there will be bronzes, less elaborate perhaps than the French, but of purer classical designs; also tapestries, arms, armor, stuffs, and other antiquities. We may also expect worthy specimens in stucco working and fresco paintings, in which the Italians easily surpass other nations.

AUGUSTUS O. BOURN.